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# e-Research: A Journal of Undergraduate Work

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Welcome to *e-Research*! This edition features articles on the following topics: Contemporary Music, Psychology, International Politics, English Literature, and Film, and Mass Media. Our authors review the issue of human trafficking through the lens of international health, learn about broken societies through the novel and film *Perfume: Story of a Murderer*, and provide a detailed explanation of the effects of convergence culture on spectatorship and how media production happens at the individual level.



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### Perfume: The Tragedy of Humanity

Abby Hodge

**Abstract:** This article examines two adaptations -- film and novel - of the story *Perfume: The Story of a Murderer*. Through comparing these mediums this article explains themes within each, and how they vary based on the limitations of the mediums in describing a story that revolves primarily around scent and smell. The themes are consistent when the most prominent lessons of evil and broken societies come forth, though both are expressed in their respective ways.

**Keywords:** Perfume, film adaptation Grenouille, Tom Tyker, Patrick Süskind

*Perfume: The Story of a Murderer* tells the twisted tale of a broken boy living in a broken society. This boy, Jean-Baptiste Grenouille, is a phenomenally complex character in his background, his motivation, and the way he is presented to the audience. However, in two versions of the story, the original novel by Patrick Süskind and the film directed by Tom Tykwer, the character is taken in subtly different directions. Both authors adapt to their medium: Süskind uses graphic and descriptive diction while Tykwer utilizes the camera's eye and the lead actor's performance to present Grenouille as a wholeheartedly evil murderer and a pitiable, misguided outcast, respectively. Naturally, such a change in character significantly changes the theme of each work. Though both deal with identity, humanity's flaws, and death, Süskind's Grenouille shows the absolute evil that exists in an absolutely evil world, while Tykwer's interpretation shows how a world of absolute evil can pervert the naïve people who inhabit it. And though the actions of each character are almost identical, the author of each work shows them in such a way that the audience is able to discern the complexities and motivations in each Grenouille.

The first of everything is notable in some way. The first car was important because it led to the development of more and better cars. The first impression a young job applicant made on her interviewer was important because it was why she wasn't hired. The first scene in a book or movie is important because it sets the tone for the rest of our experience in that story. And the first scene of *Perfume: The Story of a Murderer*, the novel by Patrick Süskind is vastly different from the first scene of *Perfume: The Story of a Murderer*, the film, directed by Tom Tykwer. Because of this difference, the audience's perception of a despicable central character is significantly altered between the two mediums, though the character's despicability remains entirely the same. Grenouille is a singular character in that he understands very little of humanity except what he can perceive through his olfactory senses. His inability to function as a "normal" person, due to his ability to smell things with superhuman clarity, makes him an outcast no matter where he goes. This is not changed from novel to film. His obsession with scents leads him to commit a series of heinous murders in order to preserve the ephemeral and exquisite odor of virginal young girls. He commits these atrocities in both versions of the tales. However, while Süskind leads us to revile Grenouille, Tykwer presents him as almost pitiable, and this difference comes all from the first scene.

The first sentence of the novel introduces the murderer as a "gifted and abominable" person. He is given no name, but he is already an abomination in the eyes of the reader. The first page goes on to dub him "arrogan[t]" and "misanthrop[ic]," even going so far as to compare him to the father of all sadists, the Marquis de Sade himself. Immediately after establishing the "wickedness" of Grenouille, Süskind launches into an ecphrasis detailing the

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"barely conceivable stench" of the market in France where the central character was birthed. This diction he uses in this opening portion of the book is heavily connoted and serves to help disgust the reader and alienate them from Grenouille, making him an unlovable, if not fascinating, character. Making his hero so unlikeable was a risk on Süskind's part, since sympathy is the most common way to make people invest in a story. However, by establishing him as so absolutely despicable through his word choice and excess of detail, Süskind draws the reader in by making the main character fascinating rather than identifiable. Part of this fascination also comes from how Süskind chooses to start Grenouille's story. Stories often begin with some kind of inciting incident, such as Dorian Gray having his infamous portrait painted. The inciting incident that begins *Perfume*, however, is simply Grenouille's birth, showing that his transition into existence was an inciting incident unto itself. And it is a birth unlike any other literary birth, as it takes place in a "putrid" fish-market and leaves the child orphaned moments after his first breath, when his mother is hanged for attempted infanticide (the beginning of many deaths that follow him). It's an unprecedented and extraordinary birth, much like Grenouille himself will turn out to be.

In addition, the first scene in the novel *Perfume* sets the tone for the rest of the novel in both strangeness and style of description. In fact, much of the strangeness stems from the style of description, particularly in relation to scents. Odor is rarely described with such excess as it is in *Perfume*. No one remembers if Carton and Darnay smelled like one another, or whether the other boys were cruel to Piggy because he stank. But the first chapter of *Perfume* is rife with sickening descriptions of the "putrefying vapors" that infect the "foul" market where Grenouille was born. The olfactory image created by Süskind is disgustingly unique, a mirror for Grenouille's soul. The tone that this strange description creates is damp and oppressive--signaling the audience to be aware that this is not a story that will end well (in addition to creating a subliminal connection between Grenouille and the "rancid" place he is born). The first scene of the film creates a similar tone, though it is used to slant the viewer's perception of Grenouille in a much different direction.

Much like the novel, the opening scene of the film presents the tone, showing both the brutality and darkness that will take place over the next two hours. *Perfume* is a dark film. Throughout it, the audience is invited to watch Grenouille's miserable life unfold through death, abuse, and a general scorn of his existence that cumulates into his murdering of young women for their scent. Tykwer helps prepare the audience for such atrocities by opening the scene in darkness. The darkness of a prison cell, from which a nose emerges into a single shaft of light and sniffs. Like the novel, this simple image immediately signals to the audience that this film will not rely on human sense the way most films do. Though neither medium allows the creator to convey a scent literally, the lengthy descriptions of smells and opening image of this olfactive body part establish an immediate incorporation of smell into the story. This darkness also provides a similar, if not more literal, dark opening to the film that will be mirrored thematically as Grenouille goes on to commit his murders. In terms of preparing the audience for the violence, Tykwer uses many subtle beats to suggest the unforgiving brutality of the world of *Perfume*. The first moment occurs when the guard violently jerks the chains attached to Grenouille. The force used is excessive, and the close up on Grenouille's neck combined with his audibly pained reaction emphasizes it. In addition to showing the brutality of Grenouille's world, it also creates sympathy for him from the audience. However, this cruelty is minimal compared to the judge's reading of Grenouille's sentence. Keeping in mind that the audience is not yet aware of Grenouille's atrocities, the fact that the crowd ignites with vitriolic glee as it is announced that Grenouille will be "hanged on a cross until dead" and that he shall be "dealt twelve blows with a metal rod" is very disturbing. This barbaric punishment is made to seem even more horrific through the eye of the camera, which absorbs the crowd's reactions from behind Grenouille, placing the audience in Grenouille's shoes as he listens to the crowd cheer for his death. This entire sequence works to suggest that the audience should empathize with Grenouille, as it omits any mention of his individual crimes and makes him look unassuming and weak. In addition, by beginning

the film with the presence of death, Tykwer introduces the audience to the tone of the film and shows the violence and despair of Grenouille's world.

Despite the similarity to the novel's tonal effect, the content of the ensuing scene in the film creates an entirely different situation. Grenouille is shown in full for the first time as a young man who is brutally dragged out of a dank cell by abusive guards. Before the audience is told anything about his abilities or his crimes, the film shows him chained up, bony, and being presented before a murderous crowd who cheers as his brutal sentence is read. It is only after the judge cries out that he is to be denied "all customary acts of mercy," that a narrator begins to provide the background of Grenouille's life in a monologue that closely resembles the opening chapter of the novel. This scene that opens the film is not completely new, but the novel chooses to show it at the end, after the audience has accompanied Grenouille through his series of murders. Though small, Tykwer uses this change to heavily affect the way the audience will view Grenouille throughout the rest of the film. Sociologists have coined this element "the underdog effect." Essentially, it means that people have a natural sympathy for a fellow human being who is weak or being "ganged up on" by many people (or even just one person who happens to be much stronger). The opening scene of the film *Perfume* clearly sets up the antihero as an underdog, even going so far as to show him falling over and being dragged by the guards on his way to the crowd. This moment is shown through a slightly raised angle that looks down on Grenouille as he falls, causing him to appear even smaller and weaker. Tykwer's manipulation of the audience's perception helps create a character whose duality--being both an underdog and a murderer--gives him a complexity that works to illuminate the range and intricacies of human flaws, showing that nothing is entirely black and white.

Another key difference between the book and the movie that alters the ethical presentation of Grenouille in the situation surrounding his first murder. The actions in each scene are broadly the same: Grenouille smells a girl, likes her smell, and then kills her. However, the specific manner in which the events transpire differ in the details, and separate the character in the book from the character in the movie. It begins similarly enough, with Grenouille sneaking away from his oppressive life at the tanner and exploring the city. During this exploration, he comes upon a scent of "pure beauty" that belongs to a girl selling plums. Desperate to "emboss" this smell on his "black, muddled soul," he follows her. In the novel, he approaches her, and when she turns around, he immediately strangles her as she is too "frozen with terror" to react. In this situation, Grenouille never hesitates to kill her--only the possession of her scent matters to him. Süskind goes so far as to say that this character's life "would have no meaning" if he did not obtain it, which furthers his inhumanity, showing how he defines himself entirely by this one aspect of the myriad of human experiences. This selection of detail furthers the idea that Grenouille is corrupt from the start and thus that he is an entirely morally despicable character. To make his crime even more ghastly, Süskind emphasizes the innocence of the "delicate" girl while Grenouille murders her. Since her killer "refuses" to look at her, only the reader sees her "red lips" and "sparkling eyes"--traits that do not matter to a man who only sees with his nose. Grenouille's first murder is depicted in a way that emphasizes his lack of humanity by showing his willingness to kill and contrasting his own evil to the humanity of his victim. Süskind uses this murder to eliminate almost any pity that could have been garnered for his leading character, and in doing so, reveals the darkness within the humanity he exists among, showing the evil created in an evil world.

In Tykwer's film, however, several elements work together to make Grenouille's first kill morally gray, and thus complicating the character in a different way than the novel. The most notable difference is that the murder is accidental. After catching her scent, Grenouille follows the girl until she reaches her home, where she works outside, halving plums. While her back is turned, Grenouille approaches and begins smelling her, until she turns around and screams. To silence her, he puts his hand over her mouth and nose and holds her like that until the two passerbys who might hear her leave. Of course, by this time, the girl has already suffocated. Though the events

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themselves already make the murder seem less purposeful and malicious, a great deal of the change in Grenouille's character comes down to how he is portrayed by the actor, Ben Whishaw. Since the narrator in the film rarely comments on the character's inner feelings in the way the novel does, a great deal of his internal characteristics must be made physical in the film, and Whishaw's physical performance as Grenouille makes the character seem animalistic and unaware of himself. As the soon-to-be murderer follows the girl, he walks in a strange, hunched over, and almost non-human manner. In addition, when Grenouille nears the girl whose scent he follows, the camera lingers on his closed eyes and the sound of his deep inhaling of her smell is made louder, suggesting that his purpose is less voyeuristic and more instinctual, like a dog who blindly follows his nose. These elements work together to make him seem less than human, but more in a naïve than a malicious way, as his actions are more creepy than violent. Even when he places his hand over the girl's mouth, accidentally suffocating her, he never looks at her while he holds her or realizes she can't breathe. Instead, he focuses on the passerbys, waiting for them to leave (the moment shares many parallels with Lennie's accidental murder of Curley's wife in John Steinbeck's *Of Mice and Men*). The selfish and instinctual motivation behind his repulsive actions are emphasized throughout the scene, through both Whishaw's performance and the Tykwer's decision to bring out the animalistic nature of Grenouille with his shot choice. This emphasis in turn creates a character who, although despicable, is more pitiable than Süskind's inhuman Grenouille. Because he behaves in such an animalistic way, his evil actions seem to become the responsibility of a broken society who showed him no other way to live.

However, both the novel and film convict Grenouille entirely by the end. Tykwer puts a great deal of emphasis on the pain the protagonist experienced in his life, from nearly being suffocated by children at his orphanage to frequent beatings from his master, however he clearly illustrates Grenouille's descent into absolute--if perhaps unintentional--evil as he begins to show Grenouille's final murders. The novel takes an interesting approach to these final murders. Süskind details Grenouille's obsessive inner monologue the night before he decides to kill the first girl for his "masterpiece" perfume. The next chapter then skips to a few months down the road when a farmer finds the body of a young girl. The next twenty-two murders are revealed in the same way, the "outrag[e]" of the town being the most prominent thing. In fact, Süskind does not even mention Grenouille until three chapters later, forcing the audience to feel the fear that the town feels rather than sympathize with the murderer. It is not until his twenty-fourth and final murder, as he achieves "the goal of his desires," that the novel begins to follow only Grenouille's actions once again. Though he remains in third person the whole time, choosing to allow the audience to experience Grenouille's murder from the town's perspective shows the mayhem he causes. They begin to blame any and everyone. There are "mob scenes" and salesmen are nearly "massacred" simply for being strangers. As they search for a murderer who seems as "impalpable [and] incorporeal" as the scents he collects, people begin to "revile" at authorities and suspect even their neighbors. It shows that death not only follows Grenouille, but that he creates it, and thus forces the citizens to confront it. And by forcing this confrontation, Grenouille causes a fear that reveals the darkness of humankind: their willingness to turn on each other, their distrust of one another, and their ability to accept scapegoats and lies.

In much the same way, the film gradually stops following Grenouille as he begins his final series of murders. Although we do see him kill the first girl, by the end of the montage of deaths, Tykwer no longer shows Grenouille using the bodies, instead choosing to let the audience witness the horror of the citizens as they find the clothes and hair of his victims. (Two things he must remove in order to preserve their scent.) It is at this point in the film that the father of one of Grenouille's future victims, Antoine Richis, is introduced, giving someone for the audience to sympathize with other than the villain-protagonist they've been forced to follow. Introducing a morally upright character to sympathize with so late in the story helps the audience to see Grenouille from the same point of view as people who have no idea of his inner conflicts, thus creating a drastic break between the viewer and the main character. This break allows the audience to take a step back and see Grenouille as the world does, which then



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begs the question of who is morally right in the situation. It is generally agreed that murder is wrong, but because Tykwer shows the cruelty of Grenouille's world, he shows how the world can turn someone into a murderer, which then questions whether or not society is to blame. For the most part, when the film does convict society, such as in the opening scene, it convicts only the dark parts of it-- the suffering, the cruelty, and the inhumanity. Richis, however, a character who is entirely motivated by love for his daughter, creates a foil for both Grenouille and the wretched parts of humanity Tykwer criticizes. Without this opposite, the ugliness of the world that Tykwer shows would not translate nearly as clearly, and introducing him as Grenouille begins his serial killings heightens the contrast even further.

The world is a place of moral grey areas, where simply looking at the actions of a person cannot tell you everything about the situation. Motivations, past events, mental stability or instability--essentially context--are necessary to understand the complexity of people's lives. Both renditions of *Perfume: The Story of a Murderer* reveal the complexities of Jean-Baptiste Grenouille's life in ways that are similar, yet tell the story of two very different main characters. While the book shows a sociopathic, black-hearted Grenouille who commits evil for the sake of evil, the film presents a man who simply does not understand humanity and, without guidance, ends up succumbing to the society of evil around him. Though both suggest a certain amount of hopelessness with the human condition, their tragedy is different. Süskind's Grenouille never had a chance to rise above his own evilness, while Tykwer's perhaps could have, but never did. And though each story presents a slightly different morality, they both boil down to stories that portray the tragedy of human existence through the life of Jean-Baptiste Grenouille: the most gifted perfumer who ever lived.

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## On "Trafficking and Health"

Dominique Stewart

**Abstract:** This paper discusses the article "Trafficking and Health" by Joanna Busza, Sarah Castle, and Aisse Diarra. Human trafficking is unfortunately addressed by many political systems as a migration issue -- to be dealt with by restricting the rights of migrants, tightening border controls, etc. However, as we see in this article it is more of a health and human rights issue than anything else. Addressing a problem with the wrong diagnosis does nothing to solve it and oftentimes exacerbates it, and human trafficking is no exception to this. But with the right approaches, the damage caused by trafficking can be mitigated -- and we can remain optimistic that it can be largely eliminated from our global society.

**Keywords:** human trafficking, health, healthcare, sex-trafficking, sex worker, prostitution, child labor

### Central Argument and Reasoning of Trafficking

Trafficking women and children has become a global public health issue. Trafficking is characterized by force, threat, fraud, and the intent to exploit individuals. According to Dictionary.com the definition of trafficking is "to trade or deal in a specific commodity or service, often of illegal nature". Trafficking is not only illegal, but it is associated with many serious health risks. Psychological trauma, injuries from violence, sexually transmitted infections, HIV and AIDS, and substance abuse are only a few of the risks trafficking directly involves. According to an article titled "Health and Trafficking" written by authors Joanna Busza, Sarah Castle, and Aisse Diarne, these risks are an effect of the lack of public services in a foreign country, language barriers, as well as isolation, and poor or hazardous working conditions. The "Trafficking and Health" article, along with a few more articles, give some interesting and slightly surprising insights on the act of trafficking as well as the health risks associated with it and how those risks affect the people involved.

According to "Health and Trafficking" many multinational, governmental, and non-governmental groups misread the causes of trafficking. These groups most likely view trafficking as a general migration problem. The laws made to solve the "general migration problems" such as border controls and criminalization have only worsened the health conditions of those who have been trafficked because it became much harder for them to get the services they needed. These laws are generalized for all migrants, both forced and voluntary, and it is difficult to distinguish between the two. Those migrants who were forced into the situation are reaping the same consequences of not being able to receive health services as those who are voluntarily breaking the law.

In a study responding to non-governmental organizations an estimated 15,000 Malian children have been trafficked to the cocoa plantations in the Ivory Coast, where child labor by kidnapped or tricked children from neighboring countries is prevalent. In another study of 1,000 Malian children, only 4 had claimed to be wrongfully trafficked in an area that many agencies believed to be in high risk (Busza, Castle & Diarra, 2010). The other children had simply volunteered to migration for the opportunities among other things. The incentives offered were an attention-grabber in the migration process that many children bought into. The study proved to many non-governmental organizations that trafficking is not exactly in the places that people would expect. It also showed that migration was not something that everybody was forced into, some actually wanted it. The success of a migrant is often based on intermediaries, often family members, to help with everything such as jobs, purchases, and even finding a spouse. Intermediaries also help with negotiating with corrupt authorities that demand bribes at the international borders (Busza, Castle & Diarra, 2010).

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To claim that the crossing of the border is "trafficking" is watering down the meaning of something that is much deeper. In an effort to solve the general meaning of trafficking many anti-trafficking laws have been put in place, but have not necessarily helped to stop the complex dynamic of trafficking but instead just make it harder to be safely assisted with trafficking. It has become too difficult to distinguish between a person migrating children for exploitation, versus a person facilitating a young migrant's journey to success. Current trafficking laws at a national level require all children under 18 years old to have a traveling passport with them while crossing the border. The issue at hand with the document is that it is difficult to obtain, which allows officials the opportunity to take extra bribes at the border. Many child migrants have also left home on their own free will (Busza, Castle & Diarra, 2010). These kids are then less likely to seek out health care, but are more likely to ruin their current state of health by trying again and again to cross the border.

An estimated 10,000 Vietnamese women are sex workers in Cambodia. In another study proposed by the authors of "Health and Trafficking" many women already knew and had the ambition to engage in sex work. This process is called "debt bondage" which means the brothel at which the women worked would pay any loans the families owed (Busza, Castle & Diarra, 2010). In this study many women expressed their dissatisfaction with the working conditions they were placed in. Many men would refuse to use condoms or simply be violent in their actions towards these women. To help with the conditions, non-governmental organizations as well as the police would perform raids. Within the raids, the organization would take the women to rehabilitation centers to get help while the police would arrest the men involved. Unfortunately many women would go back to the brothel as soon as they could, not really caring for the help at all. This had become their home and really all they knew (Busza, Castle & Diarra, 2010).

In the end, the article "Health and Trafficking" suggests taking a more realistic approach to trafficking instead of forcing migrants to work underground only making health conditions worse. They believe that there are ways to make migration safer with a few changes. First, public officials should recognize migration as a socioculture with incentives and work towards safe migration for health reason rather than solely corrupt migration. Officials should also find a way to help occupational hazards and give migrants the ability to access to health and social care. Then, programs that want to help migrants should not assume all intermediaries are "traffickers." Migration causes many health risks, but is currently a big business and should be slowed down and then stopped.

### **Broad Importance of Trafficking**

According to the article "Human Trafficking and Health: A conceptual model to inform policy, intervention and research" by authors Cathy Zimmerman, Mazedra Hossain, and Charlotte Watts, trafficking has become a huge problem within the last decade for men, women, and children. Not only is sex trafficking an issue, but labor trafficking as well and both types are not good for a person's health. Trafficking occurs in the following stages: Recruitment, travel and transit, detention, exploitation, re-trafficking, integration, and re-integration (Zimmerman, Hossain & Watts, 2011).

In the recruitment stage, a person's health is characterized personally and related to their home country. This includes any pre-existing health conditions, history of abuse or deprivation; social or environmental influences; health behaviors and available care (Zimmerman, Hossain & Watts, 2011). During the travel and transit stage a person's health is at risk because they are more vulnerable to rape and initial mental trauma. Exploitation is the next process in the trafficking process and includes some of the most common health risks associated with trafficking in general. During this stage a person can be exposed to sexual abuse, labor abuse, harsh work conditions, and psychological trauma as well (Zimmerman, Hossain & Watts, 2011). These same health risks and conditions are also carried into the last few stages of trafficking. Authors Cathy Zimmerman, Mazedra Hossain, and Charlotte Watts concluded that people object to trafficking because it is harmful, yet the health aspects of trafficking are neglected. These health risks are serious, and would be carefully considered when handling trafficking problems.

An editorial written by PLoS Medicine Editors titled "Human Trafficking: The Shameful Face of Migration" expresses the health implications of those who have been trafficked. The PLoS Editors proposed that "Individuals

face enormous barriers in many countries in accessing health services and other forms of support, and many health problems or risks arise directly from marginalization, insecurity, and difficulties obtaining care" (Editors, 2011). Trafficking has become one of the largest criminal industries around and an extremely profitable one at that while global entrepreneurship is at its worst. Intermediaries are more than often uninterested in the bad conditions, but more so in the money involved. Trafficking is so complex that it is hard for one to see beyond the criminal act and into the health of trafficking. This complexity only increases when placing in all the factors that contribute to a migrant's health. The country a migrant is from, including how they traveled and the type of trafficking they are participating or forced into are only a few aspects relating to the health of a trafficked person (Editors, 2011).

Human trafficking and health go hand-in-hand. Trafficking can lead to many unwanted health concerns that should be taken into consideration when implementing anti-trafficking laws and policies. Human trafficking is certainly not a good thing; therefore, people in any industry involved should seek ways to stop or at least help better the situation. An important step in the process of eliminating trafficking is to recognize it and this begins in the health care setting. In an article title "How to Recognize Human Trafficking in a Health Care Setting" the author Brittney Thomas explains the meaning of human trafficking, the role of a nurse, and how to recognize a victim of human trafficking.

Thomas describes trafficking as "activities involved when one person obtains or holds another person in compelled service." There are more than 17,500 people per year being trafficked in the United States, and that does not include those who have not yet been found. A nurse should be able to identify victims in order to help them in the best ways they can. There have been many cases in which the nurse or health care provider does not recognize the signs of trafficking and lives that could have been saved are not. There are many signs to look out for in a trafficked human being. Their stories tend to be inconsistent and they rarely self-identify themselves. A potential victim may be accompanied by a person who seems controllable and talks in place of the patient a lot. Victims may also lack proper identification and are not able to give a proper business address (Thomas). All of these along with many others are signs that a patient could be a potential victim of trafficking and need help.

### **An Opposing Viewpoint**

Trafficking is seen as a negative act across the globe. The only opposing viewpoints would come from victims themselves in the beginning of the process. CBS News presented an article on "The Realities of Human Trafficking." The article explained the reasons many victims were ready to migrate in the first place. Many of them were promised new lives. In some cases they were to come to the United States and make more money, and live a better life than they had lived in their previous country. Children felt they would gain from all of the opportunities they would be exposed to in a new place with new surroundings. Many teens figured they were gaining independence by moving on. Women also went after their own independence and new economic promises such as the "debt bondage" package. Men are more so involved in labor trafficking and want to be able to make money and work, and support their families.

On the other hand, the person doing the trafficking is in it for the money. The CBS article exclaims "How easy it is to make lots of money, how universal the demand, how difficult is it to prosecute. Human Trafficking is a low-risk, high-profit enterprise, and because it looks to the casual observer -- and even the cops -- like garden variety prostitution, it is tolerated. And worse, it is growing" (Kennedy, 2009). Traffickers are thinking by these words when they get into the business. Most of the times they are out for the money and sex traffickers are out for both the women and the money. Both traffickers and people being trafficked see some sort of opportunity for success in their reasoning for being a part of the process. Whether it is an abstract or concrete gain, there is some sort of perceived gain. Trafficking by no means is a good thing, but the people involved would be the first to say otherwise.

D. Stewart

### Concluding Discussion

Trafficking is a cruel and frankly unusual act. No matter the amount of money being made, there should not be any need to exploit other people. These people suffer from physical conditions and mental conditions that frequently can never be healed. It is a rough world out there and that is a known fact, but the need to hurt other people in the process of gaining for one person is a selfish act, albeit a prevalent one the world over. Who wants to be doing hard labor and working long hard hours all the time? Who would find the need to give up their body to total strangers'? Who would want to be locked up without the freedom we are guaranteed as citizens? Few to no people would want to do any of the following things for obvious reasons. One of those obvious reasons is that all of these actions take a serious toll on your health. Trafficking and health go hand in hand in a negative way. People who are trafficked report all types of injuries and long term illnesses. Many report broken bones, gastrointestinal problems, rashes, scabies, weight loss, and dental problems. Many are practically starved and going through many psychological trauma as well. Women are forced into sex trafficking are also forced into drugs and alcohol use so that they can take on more clients and work for longer hours.

Trafficking and globalization work closely together because trafficking takes place all over the world. Trafficking is a business and capital flows to places that can most easily exploit cheap labor. So once the assets from trafficking exploits are depleted, those assets can be obtained more cheaply in other markets. Trafficking exploits people by taking them from one place to another (usually across national borders) and that itself is a part of globalization. In conclusion, as the included articles explain above, the anti-trafficking laws implemented should begin to include rules and regulations that increase the power of a victim to get help. The health conditions involved in trafficking seem to be endless and there are people dying every day due to trafficking because they could not receive the help they needed. Health care providers should become more informed on how to recognize a victim of trafficking which could in turn only help decrease the number of unknown trafficked people in the world. With the necessary laws to make health care available and the means for a health care provider to recognize the harms characteristic of trafficked people, there is a possibility that trafficking can be slowed down and stopped around the world, and that alone could save many lives.

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## **Effect of Convergence Culture on Spectatorship**

Amanda Marcus

### **ABSTRACT**

Media convergence has changed how we receive and process information. No longer are we passive spectators, but we are part of the media we consume. Because of the explosion of technology since the turn of the century and a new definition of spectatorship, producers of media can no longer control how their messages are received; they have to engage their audience and listen to feedback in order to remain functioning. Fellow peers serve as informants or as a new source of media. This also affects our individual identities, which shapes our cultural identity. Social media enables us to present ourselves however we want to be perceived, although the irony is that the wide variety of options can become limiting when we have control over them. This paper also addresses the question of what are the consequences for those whom media convergence makes powerless? For cultures that don't have the opportunity to make their voice heard, we are given opportunity to seek out the information ourselves--going through layers of media which convergence has trained us for. In analyzing the data, we see how media convergence allows us be part of the exciting changes that convergence enables us to bring about individual and cultural change.

**Keywords:** media, convergence, media culture, media consumption

Media convergence has altered the way our culture receives information. What convergence ultimately represents is "a cultural shift as consumers are encouraged to seek out new information and make connections among dispersed media content" (Jenkins 2006: 3). Today we are asked to be more than "passive media spectators" (Jenkins 2006: 3), and to be more involved with the media we consume. In this way, convergence is changing how we consume media. Beyond this, it is "reshaping American popular culture" (Jenkins 2006: 12) in a way that changes how we construct meaning, how we interact with media, and how we identify ourselves. Despite these vast shifts in our culture, however, convergence can never abolish what we consider to be "traditional spectatorship" because how we consume media is a choice. We have the power to be involved with media and to shape our cultural landscape; but we can also choose to be "passive spectators" rather than active participants. The primary problem for convergence in the future relates to this very principle. Media convergence is supposed to enable "every brand [to get] sold" and "every important story [to get] told" (Jenkins 2006: 3). However, despite the growth of technology there are still many voices being shut out. Most of us have the power to choose how we want to use media to our advantage--to change our society for the better or worse. My question is, what are the consequences for those whom media convergence makes powerless?

The concept of media convergence has come about to describe the way in which old media is being incorporated into new media. There are two primary sources of its proliferation: technological development and new definitions of spectatorship. The first simply relates to the explosion of technology since the turn of the century. Today we have numerous devices that enable us to receive media: cellphones, I-pods, I-pads, laptop computers, and so on. This has created multiple avenues for media producers to reach us as well as for us to pick and choose what sources we pay attention to most. This concept refers to selective perception; we are allowed "to follow any number of possible paths to locate and retrieve information according to [our] interests and inclinations at the moment" (Nag 2011: 2).

The idea of "spectatorship" emerged in the 1970s as "a central problem for film studies and was predominantly theorized within a general framework of semiotics" (Hughes 2011: 299). Spectatorship was analyzed from the perspective of how a text (such as a film) positioned the viewer. In these early studies of more traditional modes of

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spectatorship, it was concluded that "film positioned and fixed the subjectivity of its spectators," through its use of codes, representation, and narrative (Hughes 2011: 300). Since then, new theories of how spectators draw meaning from a text have sprung forth. One that is particularly significant is Stuart Hall's encoding/decoding model which argues that "meaning [is] not contained within a message but [is] determined in relation to larger linguistic and cultural parameters" (Hughes 2011: 301). He believes meaning is constructed by individuals who receive messages and decode them according to their own conceptual maps. This enables the "birth of the reader" through the "death of the author" (Barthes 1967: 148); meaning that producers of media can no longer control how their messages are received. This has created a need for new communication through media where "power of the media producer and the power of the media consumer interact in unpredictable ways" (Jenkins 2006: 2). The end result is "unpredictable" because it now requires media producers to engage us and listen to our feedback in a cyclic pattern in order to remain functioning.

This is the primary way in which convergence is changing our cultural landscape: by giving consumers more power and thus creating a more "participatory culture" (Jenkins 2006: 3). Edward Said once said that, "The hold these instruments have on the mind is increased by the institutions built around them," meaning that institutions are what shape our conceptual maps. However, what we are seeing today is that institutions depend on the consumers to shape how they then present themselves through media. "The people who decide media content are products of the society, and the necessity to turn a profit requires that the media be in touch with the society's values or lose audience" (Nag 2011: 11). Industries are losing touch with their consumers as individuals use media themselves to infiltrate popular culture. An example of this is the rise of an online website that analyzed Hollywood from a grassroots perspective. The website, "Ain't It Cool News," spread like wildfire among the public. The site "relied on. . . individuals sending. . . information related to the industry," thus, "the success of AICN was based on access to information obtained through anonymous sources" (Owczarski 2012: 4). This demonstrates the power of convergence with respect to "collective intelligence," a way in which "consumption has become a collective process" (Jenkins 2006: 4) where our fellow peers serve as informants or as a new source of media.

Another cultural consequence for convergence is that it affects our individual identities, which shapes our cultural identity. The dynamics of relationships are changing: we add "friends" on Facebook whom we've never met before, we "Skype" people rather than meet up and talk face-to-face, or we find spouses on dating sites like "Match.com." Social media enables us to present ourselves however we want to be perceived: by changing our profile picture, posting certain statuses, or tagging ourselves at specific locations. And furthermore, gaming and virtual realities enable us to be completely different people should we want: we can "overcome the limitation of our own bodies (Grau 2000: 4). All of these things are changing what we value in our lives. As we continue to gain control over our exposure with media, we receive "comfort" because we choose things that "reinforce [our] existing social values" (Nag 2011: 11). The irony is that the wide variety of options can become limiting when we have control over them. This relates not only to the American culture, but to others as well. In China, where Facebook has been prohibited, it has been shown that both producers and consumers who use it are experiencing a "potential blurring of cultural values introduced by social media and new technology" (Lo and Waters 2012: 99). The "Chinese values of harmony, collectivism, and temporal orientation" (Lo and Water 2012: 100) are being challenged as businesses are using social media to reach out to consumers. Worldwide, the usage of social media is shifting our cultural practices through shifting our spectatorship.

Although convergence has had this huge impact on our culture, one cannot say that "traditional spectatorship" has been abolished. "Old" media still exists. In fact, it is an essential part of the definition of convergence itself. Despite that "its content may shift. . . its audience may change. . . and its social statues may rise or fall. . . once a medium establishes itself as satisfying some core human demand, it continues to function within the larger system of communication options" (Jenkins 2006: 14). Ultimately, when we as spectators are given a choice about the media we consume, we can choose to simply sit and watch. "Going deep has to remain an option--something readers choose to do" (Jenkins 2006: 134). Some consumers may not want to "move through the film frame by frame on [their] DVD player" to get the full effect of a film; and the key aspect of convergence is our choice not to do so (Jenkins 2006: 101). If "printed words did not kill spoken words," "cinema did not kill theater," and "television did not kill radio," then new media and cultural convergence will not kill more traditional modes of spectatorship (Jenkins 2011: 14).



How we choose media can open up new possibilities, however, that haven't been fully explored. In our culture, we view convergence as something that enables "every story to get old." However, there is a "digital divide" that is creating a "participation gap" (Jenkins 2006: 23) that silences the voices of many--preventing their stories from getting told. At the beginning of what many viewed as a digital revolution, "optimistic projections emerged about the potential of these new technologies and global networks to create economic opportunity in developing countries. . . give voice and power to the poor, make their governments more responsive and transparent and make the world's best knowledge on any subject available anytime. . .to those who needed it to improve their lives" (Nag 2011: 6). Essentially, developments in technology and the power of convergence can be used as a tool--a way to be active participants in creating change not only for our own cultures, but for others as well. Unfortunately many underdeveloped societies are left out of the wealth of information that we experience in daily lives due to lack of technology and lack of education on its use. It is my belief that we must make a concerted effort to change this. We do have the power to make change and can do so with more than "a mousy little click" that makes us "feel good. . . we could play a role in global politics" (Sreberny 2004: 179). For cultures that don't have the opportunity to make their voice heard, we are given opportunity to seek out the information ourselves--going through layers of media which convergence has trained us for. So in a global culture where "not all participants are created equal" (Jenkins 2006: 3), we must make an effort to be more than passive spectators. While our spectatorship has changed, our options remain open to sometimes sit and watch. Yet, at other times we can branch out and be part of the exciting changes that convergence enables us to bring about.

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